

WEMBLEY ARENA

BLOCK

A

ROW

17

SEAT

49

SUNDAY  
9TH JUL  
8:00PM

£ 14.00

WEMBLEY ARENA

MAM in association with Concerts West  
proudly present

THE BEACH BOYS

6th June, 1980  
7.30 p.m.

Beach Boys must  
as tour is scr

VERY STILL surrounds the  
Boys' decision to cancel their  
tour. Official line is that there  
adequate time to make  
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ctors involved - and the group  
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d the Press.

hile, thousands of  
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Stadium (July 30) and Dr-  
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back - having to go  
is best -  
- 7.30 p.m.

BEACH BOYS  
Wembley, Manchester  
Cardiff: 6th July

WEMBLEY ARENA

MAM in association with Concerts West

THE BEACH BOYS

Wembley Arena

SOUTH  
DOOR

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ROW

17

SEAT

49

WEMBLEY ARENA

Beach Boys  
our plans  
take sha

Sunday  
Natural Acoustic Band

- 11 Focus
- 11 Brewers Droop
- 11 Spencer Davis
- 12 Incredible String Band
- 12 Lindisfarne
- 12 (Scheduled interval 2 hours)
- 12 Average White Band
- 12 Persuasions
- 13 Slade
- 13 Monty Python's Flying Circus
- 13 Beach Boys

JUNE 6  
1980  
ENTER AT  
SOUTH DOOR  
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THE EMPIRE STADIUM, WEMBLEY  
MEL BUSH in association  
with JOHN REID presents  
MIDSUMMER  
MUSIC AT  
WEMBLEY  
STADIUM

SAT., JUNE 21, 1975  
Show Commences 11.30 a.m.  
GATES OPEN 10 a.m.

ticket is sold  
at place of purchase  
or exchanges made.  
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CHAIRMAN  
WEMBLEY  
AVAIL  
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TURNSTILES  
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Mel Bush in association with John Reid pre-  
sents mid-summer music

Featuring  
ELTON JOHN  
THE BEACH BOYS  
WALSH CHAMBERLAIN  
ON THE STACKRIDGE  
JOHNNIE

January 11, 1975  
5th April, 1980 New Musical

Beach Boys  
Santana s  
Wembley

APRIL 1987

Return to  
Surferama

Beach Boys/Bakersfield Ca

JUNE  
7

ING THE crest of  
enormous comeback  
the Beach Boys de-  
a Bakersfield Civic  
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Room. "Help A  
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USA. "Barbara  
"Fun Fun Fun"  
house lights came  
few deahds shouted  
What could you see  
follow



## BEACH BOYS STOMP - Apr '87

22 Avondale Road  
Wealdstone  
Middlesex HA3 7RE

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# Editorial

Welcome to the 'diamond' edition of STOMP - 60 glorious  
issues and still going strong. It would be nice to be  
able to report some monumental event to mark the  
occasion and, although there's no positive action  
product-wise, at least the news page might be worth  
checking out.

Despite much negative reaction and some downright  
hostility to Steven Gaines's publication it is good to  
see it gracing the shelves of many High Street book-  
shops - I hope you all do your bit and move it to the  
front if you see it behind less worthy tomes!

Did anyone see the recent "Saturday Review" on BBC2?  
There was a feature on acapella singing with appearances  
by Ben E. King, the Pickets, the Housemartins and the  
Christians but a rendering of "Their Hearts Were Full  
Of Spring" or "Graduation Day" by the Beach Boys (who  
were not even mentioned) would have put them all to  
shame. At least producer Neville Bolt had the good  
taste to use "Good Vibrations" to represent 1967  
(though it was released in October 1966) in Channel 4's  
dramatised documentary "Sputniks, Bleeps & Mr. Perry."

Parents only dept:- calling all Teddy Ruxpin fans -  
anyone heard "Surfing Grundo"? Isn't it great! Strong  
overtones of "I Get Around" but I'd love to know who's  
singing so if anyone has any info on who is behind it  
all I'd like to hear from them.

Please keep your letters coming in - if you want them  
published in the next edition of STOMP it is advisable  
to write within two or three weeks of receiving the  
current one. As Mike mentioned in the last issue it  
can be a real hassle getting everything together on  
schedule so please give us as much time as possible.

CHRIS WHITE

Back issues available: 51 to 59 £1.00 each overseas add 50p per copy.

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# REVIEWS

BRIAN WILSON: Let's Go To Heaven In My Car. 3.38(B.Wilson-G.Usher-E.Landy)  
Produced by B.Wilson & G.Usher, Executive Producer E.Landy.  
Too Much Sugar. 2.35(B.Wilson-E.Landy-Alexandra Morgan) Produced By B.Wilson,  
Executive Producer E.Landy. US No. Sire 7-28350.  
Let's Go To Heaven In My Car - From the Soundtrack of Police Academy 4.  
US No. Motown 6235 ML.

The first Brian Wilson 45 since 'Caroline No'in 1966 arrived just as we were  
about to go to press. We thought two new Brian Wilson songs was worth holding  
up the issue so we could publish details.

I heard the LP version first(yes they are different)and was a bit disappoi-  
nted in Brian's vocal,although I liked the song. But on the single version  
everything has been beefed up and it sounds like a strong 45.

Brian wrote his first car song '409' with Gary Usher about 25 years ago.  
Now in 1987 the pair are re-united and still on the automotive theme. Not  
singing about what's under the hood or how fast he can burn up the drag strip.  
Brian now just wants to make out in the back seat.

The track opens with engine sounds moving across the speakers, followed by  
a Heavenly choir, credited to the Beach Girls? The song moves up a gear from  
the verses into a catchy chorus."Let's go to Heaven in my car, I want to  
drive you there tonight. Let's go to Heaven in my car, we won't be stopping  
for red lights". Brian makes his intentions clear on the middle eight "Now  
Heaven is a place where lovers go, we've got all night to get there, so let's  
take it nice and slow", with some great dit-dits, that are missing on the  
Soundtrack version. I do like it and I hope it's a hit.

The 'B' side 'Too Much Sugar' continues the health kick started with 'HELP  
is on the Way' and 'Life is for the Living' and is a whole(meal) lot of fun  
to listen to. A typical Brian Wilson backing track with lot's of keyboards  
and familiar bits most noticeably from 'Shortenin'Bread'. Brian starts  
singing way down low before being joined by some neat, almost Beach Boys  
group vocals. "Getting in shape is what it's all about, don't you just feel  
it's true. Move it all around just like Jane Fonda now, then there'll be a  
brand new you". "Too Much Sugar and Too Much Cake, you'll end up with belly  
ache",won't win any songwriting prizes, but who cares. Pure Brian Wilson and  
it's great.

Import copies of the single are available from, Record Corner, 27 Bedford  
Hill, Balham, London. £2.65 inc. p&p.  
No UK release date for the single or Soundtrack LP available yet.  
Special thanks to Nicki Denaro at Motown for getting me a review copy so fast.

### MIKE

### A DIFFERENT KIND OF RAM INDUCTION...

Have you ever wanted something - anything - so very badly that it almost  
hurts... and then, having obtained the object of your desires, realised that  
maybe the anticipation exceeded the reality. Well, to a degree, the long-  
awaited first offering from Brian's current work-in-progress falls into that  
category.

To the probable delight of collectors everywhere,"Let's Go To Heaven In My  
Car" exists in two versions, and it was my misfortune to encounter the lesser  
of the species first, on the Soundtrack LP of Police Academy 4. The song  
itself is acceptable like-to-medium pop(which Brian's focus of interest  
shifts from the engine capacity to matters less technical...) and the track-  
with numerous BW keyboard doodles more than compensating for some over-  
enthusiastic drums - is at least as good as much of the current UK/US Top  
40 fare(this, I grant, is a decidedly back-handed compliment!) But, to be  
brutal, Brian's vocal is way below par, being all but painful to the ear and  
pitched just to the sharp side of plaintive. More disturbing to me is the  
fact that Usher didn't exercise his Productorial prerogative and call for  
another take, or transpose the song to a more comfortable key.

Luckily, or maybe because somebody dropped a few hints, the 45 mix of "LG  
THIMC" is a decided improvement not the least because some of the lead vocals  
are now double tracked. Still not convinced about the guitar, though...



The last 'B' side I commented on was "Lady Liberty" and I still shudder at the memory; thus, my first hearing of "Too Much Sugar" restored my faith in flip sides, Brian's vocal abilities and his own peculiar brand of musical lunacy. Sounding very much like "Shortenin'Bread" part 2 - in fact part of the middle eight is a straight lift there from - the song is no more no less than "HELP Is On The Way" updated - yup, it's a health food/fitness anthem. So what? So, while lyrically it's everything you'd expect (or fear), musically it's a blast and easily the best thing Brian has given us since, oh, "Love You", and anyone who knows how highly I rate "Love You" will realise the praise inherent in that assessment.

That Brian produced it on his own may not be unconnected with my preferring the 'B' side to the 'A' of this, the first true Brian Wilson solo 45. "Too Much Sugar"? hardly...

AGD

## REVIEW

### THE JAN AND DEAN TRIBUTE E.P. - SA-O-O-ONE

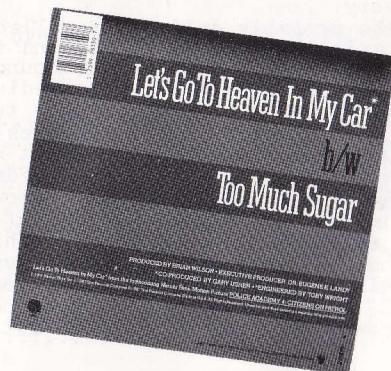
SIDE ONE: Jennie Lee - The Skeletons, New Girl In School - Surfin' Lungs.

SIDE TWO: Dead Man's Curb - Alan Carvell, B-Gas Accord - The Skeletons.

A remarkable release, issued by Danny Bossard's Surfin' Again label. Four cover versions of Jan and Dean songs, the last cut is an instrumental. All tracks are lovingly created resulting in a highly enjoyable E.P. Projects like this which take a lot of putting together deserve our support. Alan Carvell's "Dead Man's Curb" has been lyrically changed from "Dead Man's Curve" to accommodate the skateboarder.

S.A.E. for details from Kingsley Abbott, 39 Eglinton Hill, London SE16 3NZ or Danny Bossard, Gotthelfweg 9, 5036 Obertentfelden, Switzerland.

Well done Danny!



## RECORD INFORMATION

Track details of some Japanese compilations recently spotted in Tower Records in London. Prices vary between £9.50 and £10.50.

SUNSHINE DAYS - SURFIN' WITH THE BEACH BOYS. Capitol ECS-81576.

SIDE ONE: Surfin USA, Dance, Dance, Dance, Surfin Safari, Be True To Your School, Surfer Girl, The Surfer Moon, South Bay Surfer, Girls On The Beach.

SIDE TWO: Do You Wanna Dance?, Catch A Wave, Noble Surfer, Hawaii, All Summer Long, Surf Jam, Surfin', California Girls.

SUMMER CRUISIN - HOT ROD WITH THE BEACH BOYS. Capitol ECS-81581.

SIDE ONE: Fun, Fun, Fun, Amusement Parks USA, Custom Machine, Little Honda, Our Car Club, 409, This Car Of Mine, Help Me Rhonda.

SIDE TWO: I Get Around, Little Deuce Coupe, Car Crazy Cutie, Shut Down, Shut Down Part II, Cherry Cherry Coupe, In The Parkin' Lot, Spirit Of America.

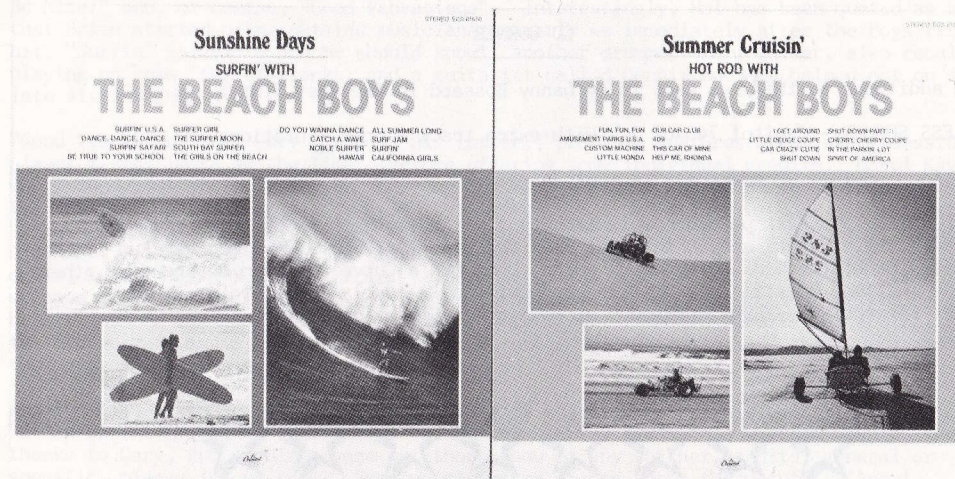
BALLADS - ECS-90108.

SIDE ONE: Good Vibrations, Surfer Girl, Don't Worry Baby, Girls On The Beach, She Knows Me Too Well, In My Room, All Summer Long, There's No Other (Like My Baby), I'm So Young, Caroline No.

SIDE TWO: Sloop John B, Hushabye, Wendy, Please Let Me Wonder, Spirit Of America, God Only Knows, The Warmth Of The Sun, Graduation Day, Keep An Eye On Summer, Auld Lang Syne.

Nice ideas these albums but the track listings don't always match the titles. "Be True To Your School", "Dance, Dance, Dance" and "Do You Wanna Dance" are not exactly Surfin' songs. Nor is "Help Me Rhonda" a Hot Rod song although the SUMMER CRUISIN' LP is a good collection of all the group's best car songs. Finally, "Good Vibrations", "All Summer Long" and "Sloop John B" - BALLADS?

MIKE





# CONCERT REVIEW

Hartford Connecticut, 6th Feb 1987

FRANK RIZZO - Courant Rock Critic

During the past few years, concerts by the Beach Boys have produced two kinds of reviews. The first review goes something like: "The Beach Boys are burned out, with singing that is flat, harmonies that are hazy and performances that are just plain tired."

The second review goes something like: "The Beach Boys are still sunny after all these years, with singing that is crisp, harmonies that are tight and performances that are fresh as an ocean breeze."

As it turned out, the Beach Boys were in fine form at the Hartford Civic Centre Friday night after the University of Hartford basketball game, as they were last year under similar circumstances. The enthusiasm of the rah-rah crowd of more than 13,000 many of them in beach outfits, and the fact that the show followed a sports victory didn't hurt the energy of the evening. But it seemed the recent consistency of good shows has to do with the band itself.

The Beach Boys, after years of slogging through some haphazard tours, seemed to have finally gotten their act together. The sound was lush and fuller now with a 10-man band, complete with solid synthesizer and percussion back-up giving a modern bite to the classic pop tunes.

The 1½ hour show was also tight, slick and happy as a cola commercial. The repertoire hasn't dramatically changed in more than two decades, but it was presented now with a polish and professionalism with "I Get Around," "Surfer Girl", "Good Vibrations", "Don't Worry Baby" and "California Girls" among the offerings.

Things weren't all perfect. Mike Love's voice has become increasingly pinched, but his stage theatrics are less obnoxious. And Carl Wilson is not as graceful in his glide to falsetto, though once there he's fine.

But musical purity is not essential when you want to drive with the top down. You just want a fair facsimile of fun that can take your cares away for a while. And that's what the crowd got Friday night.

-oOo-

## CD CORNER

Some additions to the list sent in by Danny Bossard in the last STOMP:

ENDLESS SUMMER - Capitol 746467 2. With extra track - Good Vibrations.

(Due soon) SPIRIT OF AMERICA - Capitol 7466182.

CALIFORNIA - a budget priced compilation that includes the pre-Capitol versions of Surfin, Surfin Safari and Surfer Girl plus the Dean Torrence - Papa Doo Run Run re-makes of Little Old Lady From Pasadena, Dead Man's Curve and Help Me Rhonda + others by The Turtles, Crystals, Shangri-las and Chiffons - mostly re-recordings. Object Enterprises - R0005 (I found a copy in W H Smith for £5.99).

MIKE



## BEACH BOYS POLL

It's now been a year or so since we last had a poll and, as always, lots of new subscribers have joined in that time. So how about your ten favourite songs in the last eight years, that is since 1979. Songs eligible are all tracks on L.A. (Light Album), KEEPIN' THE SUMMER ALIVE, BEACH BOYS 85 ALBUM, plus "It's A Beautiful Day", "San Miguel", "Sea Cruise", "California Dreaming" (both versions), "Chasin' The Sky", "East Meets West", "Male Ego", "Lady Liberty", "Runaway" and "Rock 'n' Roll To The Rescue".

No solo tracks to be included PLEASE: I'll start it off with mine:

- |                         |                                |
|-------------------------|--------------------------------|
| 1. Good Timin'          | 6. Baby Blue                   |
| 2. Where I Belong       | 7. She Believes In Love Again  |
| 3. It's Gettin' Late    | 8. San Miguel                  |
| 4. Goin' On             | 9. Rock 'n' Roll To The Rescue |
| 5. It's A Beautiful Day | 10. Santa Ana Winds            |

As usual prizes including records, photos and press kits will be sent to some lucky entrants picked out at random. So when you renew your sub, jot your top ten 79 - 86 on the back of your renewal form, or just write in to the STOMP address.

MIKE

-oOo-

## THE RETURN OF THE SIDEMEN...

The problem with strictly factual articles is that as soon as the ink is - metaphorically speaking - dry, it's time to start keeping an update file, the more so when one closes said article with an admission that the opus in question is almost certainly lacking in some small respect...

Hence this addenda to last issue's article on Brian's "hired hands". For the vast majority of the information contained herein, I'm indebted to Gary Slowinski of Omaha, Nebraska, but begin by noting that - as many have pointed out - the version of "Good Time" on LOVE YOU was hardly a BW solo effort, having been recorded late '69/early '70 for the aborted ADD SOME MUSIC album. Why Brian saw fit to remix it in '76 still eludes me...

As was noted, Hal Blaine drummed on most early/mid '60s Beach Boys songs, and to "Surfer Girl" as known (as opposed to presumed) credits can now be added "Fun, Fun, Fun", "I Get Around", "Dance, Dance, Dance", "Help Me Rhonda" (both versions), "Wouldn't It Be Nice?" and, of course, "Good Vibrations". Interestingly, Hal has been quoted as saying that Brian started using outside musicians as early as immediately after the Boys first hit, "Surfin' Safari" - and he should know! Another drummer, Earl Palmer, also recalls playing on some '60s BB tracks, and a guitarist called Dennis Budimir helped out on some late sixties cuts.

"Good Vibrations", as Gary noted in his letter, "probably features about every session player living in LA at the time", before offering some individual credits. Carol Kaye - who played bass on "Help Me, Rhonda", by the way - recalls the intro to "GV" features two bassists, herself on electric and Lyle Ritz on a stand-up string bass. The first "Vibes" session saw the following lineup: drums/Hal Blaine, bass/Carl and Alan, organ/Don Randi, piano/Al de Lory and Brian. On later sessions, Jim Gordon supplied some drums, Larry Knechtal & Mike Rabini keyboards (as they did on PET SOUNDS) and Jim Horn weighed in with some flute and sax (again as per PET SOUNDS - and before anyone asks, both flute and sax riffs wound up on the studio floor.) Howard Roberts was another of the myriad guitarists. And somehow I forgot Bruce telling me in 1985 that Dennis played the organ during the quiet section of the song. Remiss of me.

And finally, again in '85, Steve Desper told me that it was Brian playing the organ on "A Day In The Life Of A Tree", a fit place at which to close this update. Again, many thanks to Gary, and should anyone out there know of any further credits, general or specific, please let us know. Some people worry nights about this stuff, y'know!

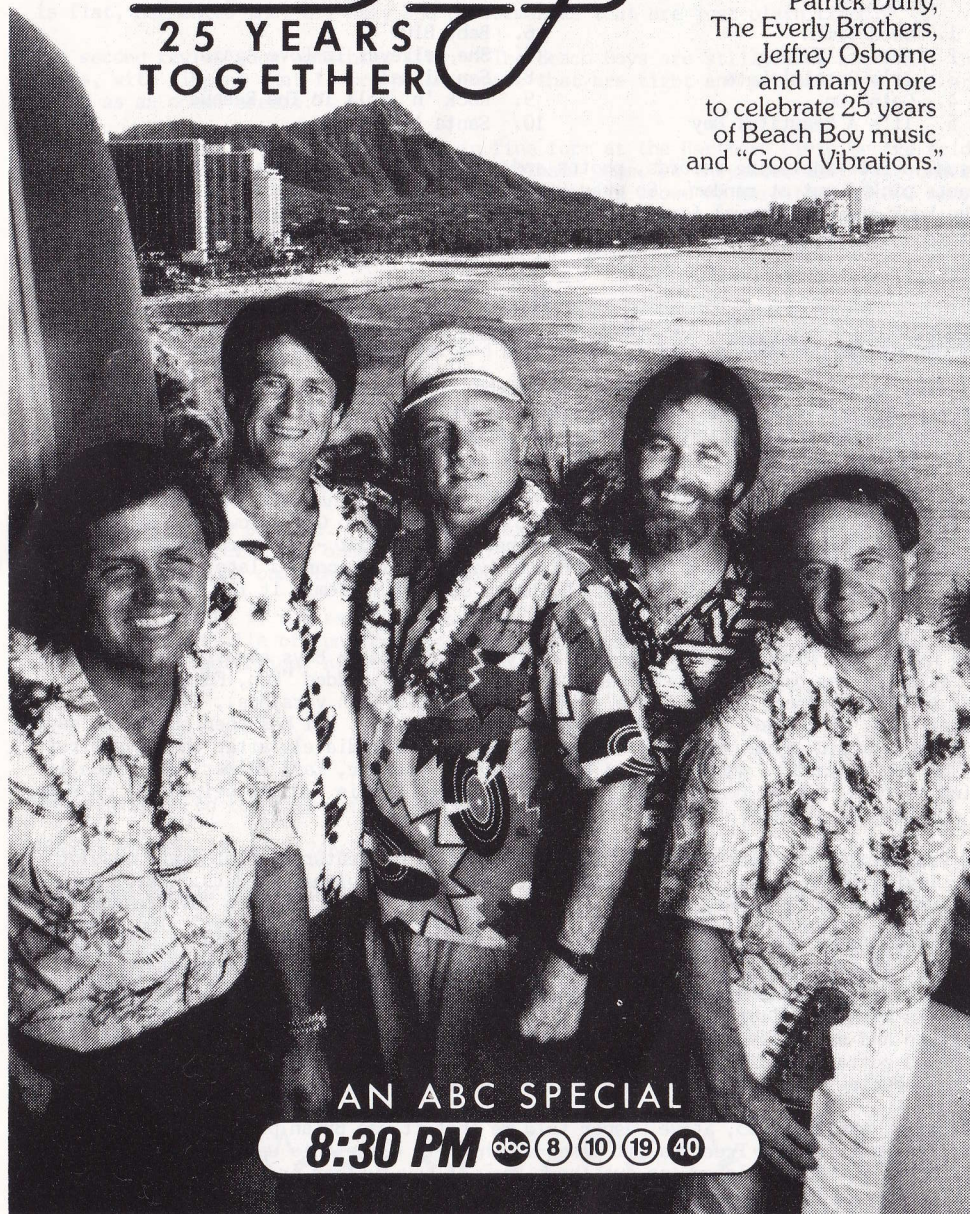
AGD



# The Beach Boys

## 25 YEARS TOGETHER

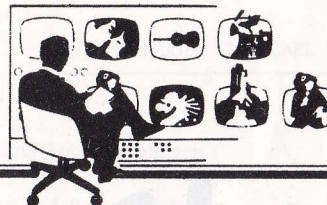
Join The Beach Boys and their special guest stars Glen Campbell, Belinda Carlisle, Ray Charles, Patrick Duffy, The Everly Brothers, Jeffrey Osborne and many more to celebrate 25 years of Beach Boy music and "Good Vibrations."



AN ABC SPECIAL

8:30 PM abc 8 10 19 40

## VIEWS AND



## PREVIEWS

BY ART DURBANO

### BROADCAST

Sat., NBC  
Wed., PBS  
Wed., NBC  
Thurs., NBC  
Thurs., Fri., CBS  
Fri., CBS  
Fri., ABC  
Fri., PBS

Track and Field  
National Geographic  
NBC News Special  
Family Ties  
NCAA Tournament  
David Copperfield  
Beach Boys  
Great Performances

Time sure flies when you're having fun, fun, fun. I mean, like, believe it or not, the **Beach Boys** have been rockin' and rollin' for 25 years—a quarter-century of "Good Vibrations," celebrated this week in a 90-minute musical special, taped on the beach in Hawaii. Twenty-five years of girl songs (such as "Barbara Ann" and "Help Me, Rhonda"), car songs (like "Little Deuce Coupe" and "I Get Around") and, of course, surf songs ("Surf City," "Surfin' U.S.A." and "Surfer Girl"—which, come to think of it, is a surf song and a girl

song). Far out. I'm waxin' down my surfboard even as we speak.

I'm also having trouble staying cool, dude. I mean, one of the truly annoying things about television is the dead-eye way the networks have of scheduling something you want to watch head-to-head with something else you want to watch. They've done it again this week. The first half hour of the Beach Boys is opposite the last half hour of **Kraft Salutes the Magic of David Copperfield IX: The Escape from Alcatraz**, which is both the Title of the Week and a pretty entertaining show. Before closing its doors in 1963, Alcatraz was America's most celebrated maximum-security prison. A lot of hard characters did time on "the Rock"; 34 of them tried to break out of it. Only Clint Eastwood succeeded. Master illusionist Copperfield tries his hand at it this week.

The last 60 minutes of the Beach Boys also goes head-to-head (in most areas)

*Continued on page A-6*

### close up

BEACH BOYS  
8:30 PM  
7 11 13



### SURF'S UP! LET'S PARTY!

*The Boys perform in the shadow of Diamond Head*

The Beach Boys—Al Jardine, Bruce Johnston, Mike Love, Brian Wilson and Carl Wilson—celebrate the group's 25th anniversary with fun, fun, fun on the beach at Waikiki.

Patrick Duffy encapsulates the group's history and Joe Piscopo provides some comedy, but the program mostly reverberates with good vibrations from the Beach Boys and their guests, including Glen Campbell, who was a Beach Boy until 1965, when he was replaced by Johnston.

Highlights . . . "Help Me, Rhonda," "Fun,

Fun, Fun," "California Girls" (Beach Boys); "Sail On, Sailor" (Ray Charles); "The Little Old Lady from Pasadena," "Little Deuce Coupe" (Glen Campbell, Boys); "Don't Worry, Baby," "Wake Up, Little Susie" (Everly Brothers, Boys); "Rock and Roll Music" (Fabulous Thunderbirds); "God Only Knows" (Jeffrey Osborne); "I Can Hear Music" (Gloria Loring, Boys); "Darlin'" (Three Dog Night); "Wouldn't It Be Nice?" (Belinda Carlisle, Boys); surfing medley (the Boys, with Paul Shaffer on organ). (90 min.)



"You Oughta Know"

Written by Carl Wilson and Robert Johnson  
Published by Dick James Music

Performed by Carl Wilson and Robert Johnson  
Lead Vocal by Jenny Muldaur  
Lead Guitar by Jimmy Lyons, (former guitar player with Eddie Money).  
Backing Vocals by Scott Mathews and Carl Wilson.

Recorded on a Fairlight Synthesizer in Nashville, Tennessee  
Lead Vocal and Lead Guitar recorded at Fantasy Studios, Berkeley, California.

The latest news about Carl Wilson is that he was in Berkeley on March 17, 18 and 19 finishing up a song he wrote for Jenny Muldaur, daughter of singer Maria Muldaur. Jenny sings the lead vocal and is the wife of San Francisco musician/songwriter/record producer Scott Mathews who many of you will remember as one-half of the singing duo the Durocs. He also played drums on many of the tracks that wound up on KEEPIN' THE SUMMER ALIVE.

The track is titled "You Oughta Know" and was written especially with Jenny in mind as the lead vocalist. Carl collaborated on the track with Nashville songwriter Robert Johnson and they both produced the basic track which was recorded almost entirely on a Fairlight synthesizer.

The idea for the song came early last year when Scott and Carl tossed around the idea of recording Jenny. I remember seeing a show with Scott last July, and afterwards going back to Carl's hotel room so he could play Scott a demo of the track. Scott played it for me a few weeks later, and we both were eager to see it recorded. The real problem existed in Carl's busy schedule.

As it turned out, Jenny ended up recording her lead vocal on March 18, 1987 at Fantasy Studios in Berkeley, California. Scott had called me the day before and mentioned that the track was really happening. He was so excited. He invited me down to the session, and told me that Carl would probably be happy to see me if I showed up. Scott also asked me to bring my camera; he was really interested in documenting the experience! (Incidentally, Scott is also a hardcore Beach Boy fan.)

At the session, it was apparent after hearing Jenny sing, that the song definitely suited her voice as Carl directed her and helped her with the lyrics and melody by singing them to her through the studio mike. As Jenny sang she got better and better and Carl had so much patience with her that the end results are stunning. I sat in the studio as Carl sang the parts, and all my doubts about his voice getting old and shot disappeared. Carl's voice has definitely got better with age.

Another interesting thing I noticed was that Carl and Scott worked very well together. Both were interested in hearing each other's ideas and Robert Johnson threw in ideas here and there. This mutual co-operation is something that would appear to be lacking in terms of the clashing egos of the Beach Boys, or so it seems.

During the past few years I have become well acquainted with Carl and after taking a few photos I questioned him about the latest status of the Beach Boys. He really did not want to talk much about the group and I decided not to pry but he did mention that it looked like they would sign with MCA Records. Carl assured me that if the litigations turned out positive, then Beach Boys fans could possibly see a new album in late '87, but more possibly in early '88.

JLP CONCERTS IN ASSOCIATION WITH KENNEDY ST ENTERPRISES  
PRESENT

# The Beach Boys

25th ANNIVERSARY CONCERT

WEMBLEY  
ARENA

SUNDAY 19th

JULY

8.00 pm



TICKETS £14.00, £12.00 AVAILABLE FROM WEMBLEY BOX OFFICE OR BY POSTAL APPLICATION FROM BEACH BOYS BOX OFFICE  
P.O. BOX 2, W6 0LQ, ENGLAND, S.A.E. WITH 50P BOOKING FEE PER TICKET. CHEQUES PAYABLE TO JLP CONCERTS LTD.  
CREDIT CARDS 01 734 8932 OR FROM L.T.B. TICKETMASTER, STARGREEN, PREMIER, KEITH PROWSE. ALL SUBJECT TO BOOKING FEE.



We talked a little about the recent 25th Anniversary Show. He told me that he was a bit disappointed with the show and explained that the night before the filming most of the group had been up all night. He felt that the band played very sloppy, and we both agreed that the overdubbing of the audio was the one thing that didn't make the show a complete waste. When I told him how happy I was to see Brian but that he seemed uneasy and lost on the show, Carl became very quiet; I inferred that in my opinion Brian should not have been on stage as a sideshow, but instead given the respect a musician of his talent deserves.

Another topic that popped up was Ricky Fataar's success with Tim Finn's (Split Enz) solo album ESCAPADE. Ricky had produced it and also played many of the instruments on the album which was Album of the Year in 1983 in Australia. Carl was happy for Ricky and said that he really would like to work with him again in the near future. (Are you reading this Ricky?) I mentioned that Ricky appeared on PACIFIC OCEAN BLUE as well, and I asked Carl if any of the unreleased BAMBOO tracks he and Dennis did would ever see the light of day in their original or re-recorded versions. Carl said blankly and sharply definitely not. I felt that I had hit a sensitive spot with him and quickly backed off from asking any more questions at this point. Carl publicly appears to still be the most affected Beach Boy in regard to his brother's drowning.

As I mentioned earlier Robert Johnson was also at the session and though I do not know too much about his background, he is definitely a songwriter/musician with a unique talent. He carries with him a bag full of demo tapes and a couple of binders which contain completed lyrics and pages full of doodles or ideas and bits and pieces of songs. He was extremely friendly to me, and we talked about everything from his family to how much we both loved the recent reissues of Sam Cooke's music. He told me about a recording studio in Nashville called the 'Castle'. He also told me about some tremendous ways to get sounds and described some of the percussion sounds on "You Oughta Know" which include a drum stick being dragged across a pitchfork, and a milk bottle filled with water to get a crisp ringing sound. I in turn impressed him with my knowledge of the Beach Boys and he found it hard to believe that I have over 600 of their singles in my collection. He laughed at me when I told him that I was only beginning to scratch the surface when it came to collecting Beach Boy singles. I also expressed, judging by the track, that he and Carl made a good writing pair.

As the song neared completion, I found myself being amazed at what can be done in a studio. Jenny's vocal was fabulous, and upon hearing the final mix I would say (sorry Jenny if I offended you!) that she sounds like a cross between Madonna and Bonnie Raitt. Carl's oohs and ahhs really made the track sound complete and Jenny later told me that she had been so confident with his suggestions and directions. She also said that she is overwhelmed that Carl had decided to record the song with her.

The song is somewhat of a rocker. It opens with synthesized brass coupled with Jimmy Lyons' wailing lead guitar. The lyrics speak about a love that the girl feels about her guy and that the guy should know how much that love is inside the girl. The track is very danceable and Carl even suggested that a 12" be recorded for it one day. A snare drum complements the beat and Carl and Scott help out on backing vocals during the choruses. It has so many little things going on that it is difficult to relate it all in words - quite simply though, it's a definite mover!

At this point there are no plans to release the track but Carl is apparently going to play the song for some executives to see about getting Jenny a recording deal. I personally hope that the song does see release in the near future.

Hanging out with Carl in the studio was a fabulous experience in itself. I found him and everyone else at Fantasy to be exceptionally professional and polite. Carl is very aware of the fact that I am just a lucky fan with good connections, but believe it or not he was very interested to hear any criticism I may have had about the track. I guess he felt that I was your typical record buying public and this makes my opinion count.

It is still very hard to believe for me that this really happened. I am writing this article about a week later and the rush of the session is still with me. In gratitude, I would really like it to be known that Scott and Jenny Mathews are the real reason for this article for without their kindness I would have never been able to make it to this recording session. I also would like to thank Robert and Carl (especially) for making me feel as though what I had to say counted. And last but not least to the engineer at Fantasy, Michael, for answering all of my questions about the 24 track mixer and recorder.

#### PANAYIOTIS BOGDANOS



Carl Wilson & Scott Matthews



Jenny Muldaur.  
Photo's by The Pon



# LETTERS

Dear STOMP

Please regard this as an open reply to Les Chan as his letter cannot go unchallenged.

I do not believe that STOMP readers are at all negative. Our mag. is 10 years old next month and we have a hardcore of regular subscribers and those who choose to put pen to paper occasionally deserve praise not a put-down. How many occasions have we had to see the Boys in those 10 years.

Once - 3 concerts on the KTSA tour in 1980. They are hardly one of the most featured acts on British rock television, and you know as well as I that the recorded output could have had a higher profile - I've bought compilation after compilation. We've even had a collaboration with Julio Iglesias and we actually went out and bought it! What more do we have to do?

Can you imagine the effort required to maintain the enthusiasm when it seems the only high spots are the publication of STOMP and the Convention. Just think over in the US you can virtually choose how often you go and see one of the endless stream of concerts. Anyone, people not even that keen, can attend a Beach Boys concert no bother, and why so many concerts? Who needs all that hassle of recording a new album when you can make guaranteed easy money singing 20 year old plus hits; not everyone has to show up so long as there are at least a couple of originals. This may be overstating the situation, but we all know how good the Beach Boys are, and we know when they're pulling their weight and when they're not. We know all there is to know, we are absolutely sure they are the best, nobody else comes close and no other songwriter can hold a candle to Brian's musical achievements.

Frustrated is what we are, and last December Brian Wilson came to Wembley and made a guest solo appearance with the Moody Blues, an almost unbelievable story and nobody even bothered to bloody well let us know. I'd have sat through half a dozen Sheena Easton concerts if the chance of Brian appearing was only a vague possibility.

Spending a whole 20 minutes with a cassette recording is just not good enough. I'd rather they spent 20 minutes in a studio, then at least we may have something else to look forward to.

I'm not getting at you Les, but a more loyal and enduring bunch of fans you will not find. Against outsiders we'll defend the Beach Boys against any criticism, but amongst ourselves, we're entitled to sound off occasionally and, as I've said it's only out of frustration. We just want to see them at their best. Many would say it has past, but we know they could still do it, occasionally at least.

NICK GUY

P.S. Just heard the concert news, so they do think about us after all, my enthusiasm is completely restored.

-oOo-

Dear STOMP

Since I have become a member of the club, it's been great. I personally want to thank you and the gang for your time and hard work put into the club. It must be hard work.

I've found out some great info from the magazine. I'm interested in purchasing the Surfer's Rule magazines.

I've noticed in the STOMP mag, that you have a quiz/competition page. Would it be alright if I could put in some questions for the quiz corner, as I have a lot lined up.

Well, good luck! I will keep in touch, and remember - SURFER'S RULE!

GRAEME NORRIS

ANSWER: Yes Graeme, please send in your questions.

Dear STOMP

Thought I'd drop you a line to let you know how much I enjoy receiving Beach Boys STOMP. I only wish I knew more about the group - I have 5 albums and consider myself a fan! I'd be interested in having a penpal who shares my interest in BB and surfing/windsurfing. Is it possible to advertise for one in STOMP?

Also, have you ever had any merchandise other than LPs and books? I'm particularly interested in BB/Calif/Surf logo shirts, caps etc. Maybe you know of someone who could help me?

Down here in Bournemouth we have a few windsurfing shops and one called "California Surf" - but they don't seem to have clothing that really typifies the surfing Californian feeling (or maybe I'm just too fussy!).

I would think there would be a large following of windsurfing among club members - am I right? It'd be interesting to hear about them - after all, windsurfing is mentioned in "California Calling".

All the best for now

DEBBIE REES

ANSWER: Can anyone help Debbie (write to 313 Castle Lane West, Bournemouth, Dorset, BH8 9TQ.

-oOo-

Dear STOMP

I've just finished reading Steven Gaines' book, and I feel depressed. Not because of the rather shady revelations about some of the Beach Boys' past history, which didn't surprise me anyway, but because the book fuelled a suspicion I've harboured about the group for a number of years.

This suspicion has grown stronger with every tape and book on the group that I have purchased, and it brings me to the inevitable question; just how good are they?

After watching countless mediocre performances on video, listening to Audio tapes of what can only be described as appalling concerts, and reading about the group's attitude to rehearsing and performing, I feel the question must be asked.

And to me, the ideal man to enlighten us all on the dept of the Beach Boys' technical expertise and musicianship/talent has got to be Adrian Baker, who is not only a respected musician in his own right, but has also actually performed with the Boys.

So how about it STOMP! Ask Adrian to write about his experiences with the Beach Boys (with particular reference to each member's professional attributes). Not only would it make good reading, but hopefully it would blow my theory sky high.

MAURICE O'NEILL

Dear STOMP

You may be interested to know that Blondie Chaplin has surfaced once more on disc on the 1986 album from Bonnie Raitt NINE LIVES - Warner Bros 925 486-1. Blondie adds backing vocals on three of the ten tracks, namely "Excited", "True Love Is Hard To Find" and "Angel".

In addition, over the last two years Blondie has been touring with two reformed groups namely "The Band" and "The Byrds".

GRAHAM RITCHIE



Dear STOMP

Although I do not subscribe to the magazine I often get to read a friend's copy and I felt I just had to get a few things off my chest. Firstly I must say I used to be a Beach Boys fan but this was in the early days when they used to make decent music. Isn't it about time you so called fans stopped kidding yourselves into thinking that the Beach Boys are still some kind of musical force. In your heart of hearts you must know that they have lost any kind of direction they may once have had and in the world of music today they are surely no more than a joke!

I know that thousands of people in the States still regularly attend their concerts but they seem to be either Zombies who do it because it seems to be the right thing to do or they are young kids who go along just to see if this bunch of "old has beens" will last the set without falling over.

With such good bands around these days, such as Simply Red and Level 42 I am sure your readers could find a better direction for their enthusiasm. We all know that so called genius Brian Wilson, never wrote anything good after 1967 so why not have courage to say enough is enough and lay to rest this California Myth.

I must admit the magazine is very well presented but have you ever heard of the expression "flogging a dead horse"? At least we have their legacies in the form of the records they put out up to PET SOUNDS and let us be thankful for the music that meant something at the time.

RICHARD MAGEE



John Tobler, Lynda Morrison with Brian Wilson, Wembley December 1986.  
Thanks to Bernard Doherty Rogers & Cowan.

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David Marks (The Moon LP) - £10, CHARLES LLOYD - Warm Waters - £7, Waves - £10,

Murry Wilson - Moods - £8, SHUT DOWN (OST) - £8. I have 100's more.

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60 pages "ENDLESS SUMMER" issue featuring: SURF CITY-DRAG CITY - The Real Story; THE SANDALS STORY; Paul Witzig Interview; JAN & DEAN - THE VENTURES BEACH PARTY; INTERVIEW WITH BRUCE BROWN (AND BIOGRAPHY); The Royale Monarchs; Alan Jones & The Sheffields; BRIAN GARI REPORT. \$6.50 US PER COPY (AIRMAIL) - REMEMBER US \$\$\$\$.

SURFERS RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfis, Gary Usher, Ripchords, Dick Dale etc. Subscription £5 for 4 issues (cash please). Published 3 times per year. Please send money to: Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, SWEDEN.

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send \$6 or 24 International Reply Coupons (Airmail) \$3 or 12 International Reply Coupons (Surface Mail) to PO Box 842282, Los Angeles, Calif., 90073, U.S.A.



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ALL MAGS AVAILABLE in England: California Music, Beach Boys Australia, Surfin' Again, Surfer's Rule, plus other one-off publications. Largish SAE for full details from Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ. Also an ever changing and growing selection of records, tapes, etc. Keep in touch!

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## .... NEWS ..... NEWS ..... NEWS ....

### BEACH BOYS EUROPEAN CONCERT TOUR DETAILS.

The Beach Boys only play one UK date on the 19th July tickets available from Wembley Box Office £14.00 & £12.00. Also from ticket agents such as Keith Prowse. Subject to booking fee. (See advert elsewhere).

Other European dates are July 21st Knokke-Heist Belgium and July 22nd Bad-Segerberg Germany. No other details about these dates.

Anyone wanting details of forthcoming US Concerts can write direct to UK BBFUN rep. Mike Whyers at 17, Broadstone Hall South, South Reddish, Stockport, Cheshire, SK5 7DQ.

According to the Daily Mirror, one of the earliest victims of a new tax on visiting foreign bands is the proposed tour by the Beach Boys... Funny, then, that some three days later, tickets for said tour went on sale from Wembley Arena box office! Actually, the word 'tour' is something of a chuckle as the Boys are performing just one show, 19th July (as well as shows in Belgium and Germany for our Continental friends). But sarcasm aside, the fact is that for the first time in seven years, the Beach Boys are coming to the UK. See ya there.

Will Brian be there? Good question - one would imagine his presence would be a major clause in the contract... but some of his recent statements to the press may indicate otherwise, thus: "I offered to produce their next album, and they turned me down. So we may go our separate way. I'd prefer to continue with the Beach Boys, because that's a bigger name; but if we split up, I won't cry." Indeed. But then again, he could well have a solo album to promote. Work on whatever-they-decide-to-call-the-damn-thing is proceeding yet, and the highly unofficial word is for something this summer, with maybe a solo tour. "I'm ready," opines BW, "I think I might like to tour." Now wouldn't that be nice?

Beach Boys recording projects - with or without Brian - are less focussed, to the extent that nothing may be realistically expected before the year's end, album wise. Should anything emerge, the chances are it'll be on MCA. Future recording direction would appear to be the subject of no small debate within the band: Carl's bucking for "a multi-record deal, and getting back in the studio to really have a crack at it," whilst His Loveship asserts that the BB aren't at all interested in a long-term contract, but would prefer to concentrate on offering single songs to film soundtracks, such as "Let's Go To Heaven In My Car" in "Police Academy 4", a surf-rap version of "Wipeout" with the Fat Boys for the latter's movie "Disorderlies" and a song as yet untitled for the Annette Funicello/Frankie Avalon opus "Back To The Beach". Honest.

Carl, meantime, has been in the studio, producing Scott Matthews's wife Jenny singing "You Oughta Know", a CW/Robert White Johnston song. See elsewhere for further info...

The TV Special aired in the US on 13th March: we'd love to tell you what it looks like, but having access to audio-only tapes rather thwarts this intent. Carl is of the view that "we're not TV performers... but we might have got lucky on it." One thing glaringly evident from the audio of the special: much sweetening and overdubbing took place. "Spirit Of Rock & Roll" is a pleasantly poppy song though, like "Rescue", tends to fall into a rut of repetition... but maybe the final version will be better. Brian put in a cameo appearance in Bruce 'Moonlighting' Willis's show "The Return Of Bruno". Brief but heartening.

The next BB CD scheduled will be SPIRIT OF AMERICA: nice try, Capitol, but can we have PET SOUNDS next time, please?

Diary date: this year's Convention is booked for 12th September at Watford as per last year.

Here's one to test the hardcore collector. A new hip-hop 12" by the Cally Boys entitled "California Girls" (new song) includes some slowed down snippets from the Beach Boys original. Copies available from Record Corner, 27 Bedford Hill, Balham, London. Telephone: 673-6130. It's on Avatar Records MRC-0991 (includes different mixes).

And that's all for now, except for this small but important note, requested by one of our regular sources: old readers will realise this, but newcomers should be aware that just because we print something doesn't mean it's either 100% accurate and/or going to happen. It just happens to be the best intelligence we have at the time. Such is that entity called the Beach Boys that nothing is cast iron until you're hearing/holding/seeing it. We do our best.

Gary Usher and Gene Landy have reportedly fallen out over Landy's degree of control over Brian's album and it is rumoured that Usher has withdrawn from the project.

The soundtrack LP for "Police Academy 4" containing "Let's Go To Heaven..." is out in the U.S. However, the Boys may not have any song in "Back To The Beach".





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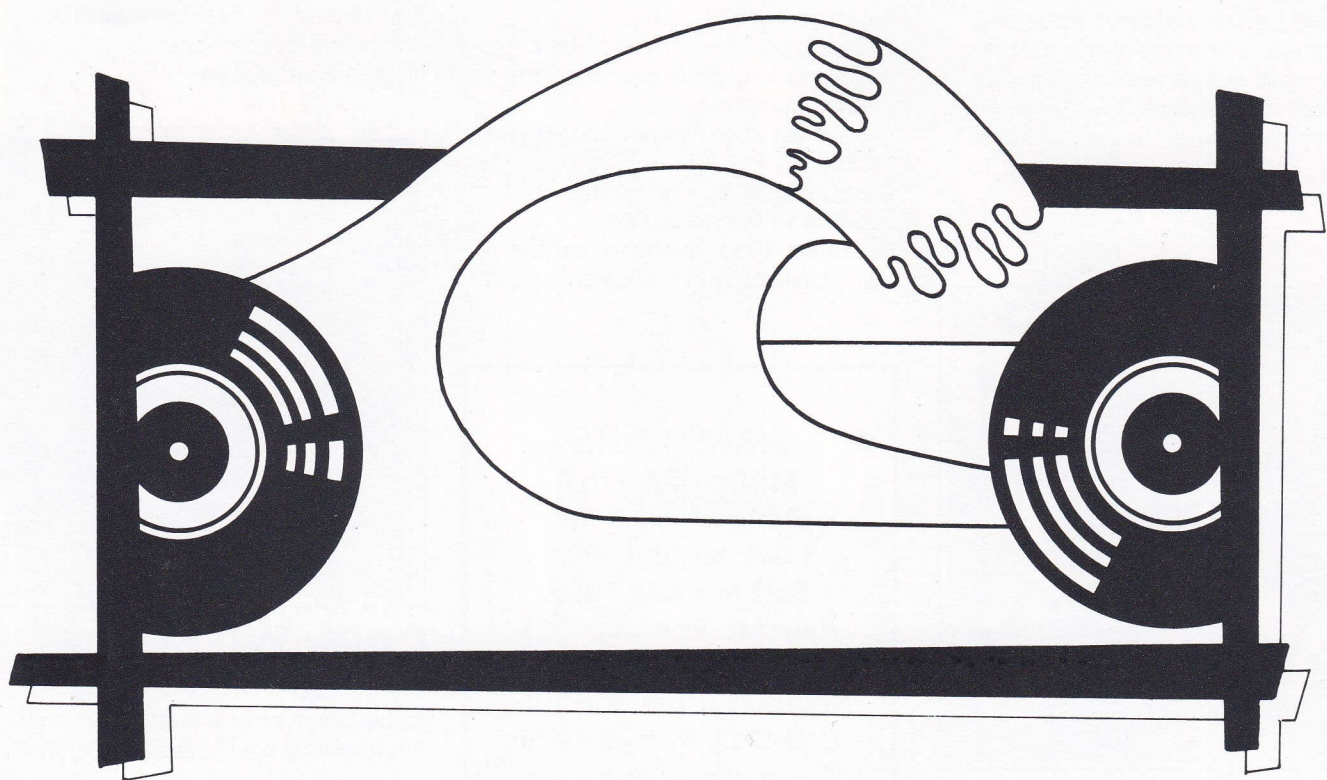
TAPE LIST No. 4

1. SILVER- A new compilation of Studio and Live Tracks to Celebrate The 25th Year.  
Side A: Beach Boys '85 Medley, Don't Talk session and instrumental track, Good Vibrations Unreleased instrumental segment, Hushabye Vocal track, Girls On The Beach Vocal track, Car Crazy Cutie Vocal Track, Rescue Me (Newly discovered Demo).  
Side B: Live At The Fillmore East 1971, Your Song, Student Demonstration Time, Live In Sacramento July 18 1986, Okie From Muskogee, Hey Little Cobra, GTO, California Dreamin', Rock 'N' Roll To The Rescue, Getcha Back.
2. IN HAWAII/FARM AID 1- Side A: Live in Hawaii on the Beach 1980, California Girls, Help Me Rhonda, I Get Around, Fun, Fun, Fun, Catch A Wave, Hawaii, Surfin USA.  
Side B: Farm Aid 1, California Girls, Good Vibrations, Help Me Rhonda, Barbara Ann, Surfin USA, + Live in 1985- California Calling, It's Gettin' Late.
3. AT THE CBS CONVENTION LIVE- Side A: California Girls, Darlin', Sloop John B. Little Deuce Coupe, Lady Lynda, In My Room, Airplane, Back Home, Roller Skating Child, Catch A Wave, Be True To Your School, Surfer Girl, Heroes & Villains.  
Side B: Help Me Rhonda, Honkin' Down The Highway, Wouldn't It Be Nice, I Get Around, Good Vibrations, Surfin USA, Their Hearts Were Full Of Spring, Barbara Ann, Rock And Roll Music, Fun, Fun, Fun.
4. KNEB WORTH JUNE 1980- Side A: California Girls, Sloop John B, Darlin', School Days, In My Room, Good Timin', God Only Knows, Be True To Your School, Do It Again, Little Deuce Coupe, Catch A Wave, Cottonfields/Heroes & Villains, Some Of Your Love, Keepin' The Summer Alive.  
Side B: Lady Lynda, Surfer Girl, I Write The Songs, Santa Ana Winds, Help Me Rhonda, Wouldn't It Be Nice, Rock And Roll Music, I Get Around, Surfin USA, You Are So Beautiful, Barbara Ann, Fun, Fun, Fun.
5. JULY 4th WASHINGTON 1980- Side A: Darlin', Do It Again, Sloop John B, Little Deuce Coupe, Catch A Wave, School Days, Good Timin', Help Me Rhonda, God Only Knows, Keepin' The Summer Alive.  
Side B: Be True To Your School, Rock And Roll Music, I Get Around, Surfin' USA, Good Vibrations, Barbara Ann, Fun, Fun, Fun, The Merry Minuet.
6. JULY 4th WASHINGTON 1981- Side A: California girls, Sloop John B, Do It Again, School Days, In My Room, Surfin'/Surfin' Safari, Catch A Wave, Surfer Girl, Long Tall Texan, Lady Lynda, God Only Knows, Dont Worry Baby, Sail On Sailor.  
Side B: 409, Shut Down, Little Old Lady From Pasadena, Little Deuce Coupe, Help Me Rhonda, Be True To Your School, Wouldn't It Be Nice, Rock And Roll Music, I Get Around, Surfin' USA, Good Vibrations, Barbara Ann, Back In The USSR, Fun X3.
7. MIKE & DEAN WITH THE ENDLESS SUMMER BEACH BAND LIVE IN 1983- Board Recording.  
Side A: California Girls, You're So Good To Me, Little Honda, Dont Worry Baby, Sloop John B, The Surfin' Blues, Barbara Ann.  
Side B: In My Room, Baby Talk, Da Doo Ron Ron, Let's Dance, Do You Wanna Dance, Dance, Dance, Dancing In The Street, Surfin' Safari, Surf City, Surfin' USA.
8. RADIO CITY MUSIC HALL MAY 7th 1984- Side A: Barbara Ann, Help Me Rhonda, I Get Around, Warmth Of The Sun, God Only Knows, Little Deuce Coupe, Come Go With Me, Buzz, Buzz, Buzz.  
Side B: Wendy, Surfer Girl, Dont Worry Baby, Wouldn't It Be Nice, Rock And Roll Music, Good Vibrations, Surfin' USA.
9. JULY 4th WASHINGTON 1984- Side A: California Girls, Little Deuce Coupe, Come Go With Me, Buzz, Buzz, Buzz, Rockin' All Over The World, Surfer Girl.  
Side B: The Air That I Breathe, Back In The USSR, Good Vibrations, Help Me Rhonda, Fun, Fun, Fun.
10. SURF'S DOWN- Side A: 1972 Interview, Live In Holland 1972- Heroes & Villains, Sloop John B, Surf's Up, Student Demonstration Time.  
Side B: I've Got A Friend, Graduation Day, Their Hearts Were Full Of Spring, East Meets West, We Got Love (Studio).

Cost is £3.50 per tape £6.50 for two £9.00 for three. More than three £3.00 per tape. Includes post & Packing. Payable to M. GRANT please.



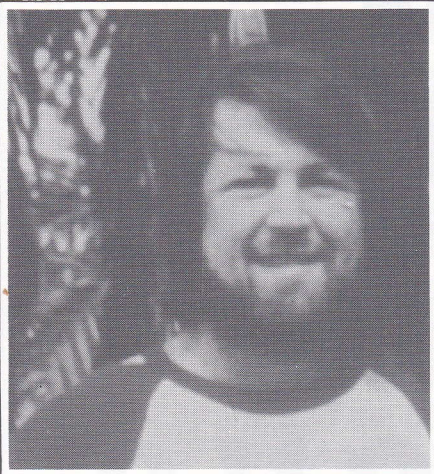
# *Heroes* AND *Villains* THE TRUE STORY OF THE **BEACH BOYS**



**STEVEN GAINES**

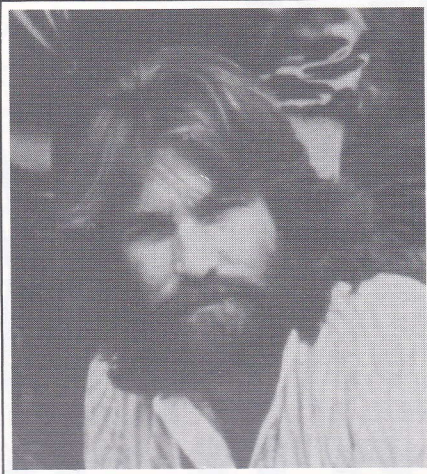


# THE BEACH BOYS. THE SUN SOUND OF THE SIXTIES. THE DRUGS OF THE SEVENTIES. MUSICAL RECOGNITION IN THE EIGHTIES. NOW AT LAST



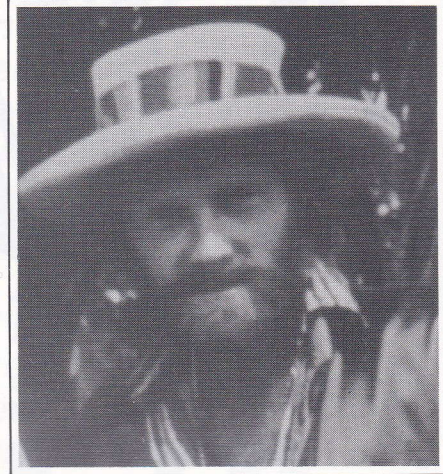
## BRIAN WILSON

The eldest.  
The musical genius.  
The creator of the unique Beach Boys sound.  
And yet was deaf in one ear and could never hear in stereo.  
Tormented by his childhood, plagued by schizophrenic delusions, he withdrew from the world for ten years while still composing some of the best of the Beach Boys music.  
A compulsive eater, he was afraid of water, and ironically, never learnt to surf.



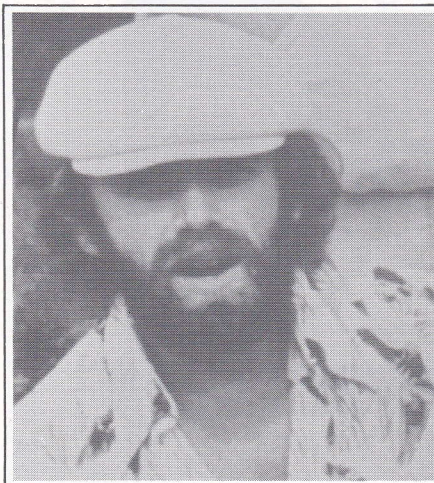
## DENNIS WILSON

The second brother.  
The renegade.  
The lover and the fighter.  
The beach bum.  
Married five times.  
Had numerous affairs including Christine McVie from Fleetwood Mac  
Fathered five children.  
Shared a plush Hollywood home with notorious pimp and murderer Charles Manson.  
Was addicted to alcohol, heroin and cocaine.  
Died tragically in a drowning accident in Marina del Rey, December 1983, diving to find the lost treasures of better days.



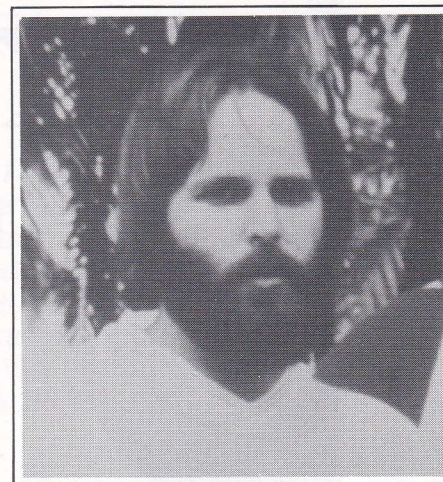
## MIKE LOVE

The cousin.  
The poet.  
Subscribed to peace, love and transcendental meditation.  
Involved the band in a disastrous infatuation with the Maharisha.  
Had an ongoing feud with Dennis, who scored the final blow against Mike Love by marrying his illegitimate daughter.



## AL JARDINE

Old friend to the group, mentor and performer.



## CARL WILSON

The youngest, kindest and most stable member of the group.  
But how long could his patience last?

### SMASH HITS

**Surfin USA** 1963  
**Fun Fun Fun** 1964  
**I Get Around** 1964  
**Barbara Ann** 1965  
**Help Me Rhonda** 1965  
**Californian Girls** 1965  
**Wouldn't it be Nice** 1966  
**God Only Knows** 1966  
**Good Vibrations** 1966  
**Heroes and Villains** 1966



# NAKED CALIFORNIAN DREAM AND THE PARANOIA OF THE NITION BUT TRAGEDY IN THE ST THE REAL STORY.

Set against the free-spirited backdrop of California in the 1960s and 70s, *Heroes and Villains* is the remarkable account of the lives and loves of America's oldest and best-loved rock group. Revealing the business and offstage lives of the Beach Boys, their women and associates, it is a real-life saga of the American Dream come true; of how fame and fortune, jealousy and greed tore apart two families – the Wilsons and the Loves – and led them to violence and ruin, and of their road to redemption.

Steven Gaines has combined extensive and exclusive research with interviews with all the members of the group, their relatives and their intimate circle. He has assembled their extraordinary story – packed with new and fascinating revelations of their innermost secrets, personal, sexual, legal, financial and musical, including the CIA's infiltration of the group and Dennis Wilson's relationship with Charles Manson.

Supported by 65 candid, rare and unpublished photographs, *Heroes and Villains* is the most complete group biography of the Beach Boys ever written.





NEW YORK, FILLMORE EAST, APRIL 27th, 1971

***The Grateful Dead had been playing for three hours that night and by now it was 11 o'clock. There was a heavy stench of pot hanging over the auditorium. After the Dead's last encore, Garcia said into the microphone "Now we'd like to welcome some fellow Californians." Pause, "The Beach Boys". There was dead silence from the audience. You could have heard a pin drop. Then suddenly, from the back of the auditorium, someone started to applaud, and slowly, like a wave, row after row began clapping, clapping until the wave hit the stage and the audience was on their feet and within 30 seconds absolute pandemonium rang through the auditorium. The audience loved it, song after song, as the Beach Boys launched into "Heroes and Villains", "Help me Rhonda" and all their greatest hits. The bootlegged tape of the concert became legendary in the rock and roll business. The critics said "They were brilliant . . . their excellence that night equalled any rock performance I have ever seen".***

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Released October 1986                      404 pages. Sixty-four exclusive  
photographs. Massive coverage on TV, Radio and in the Music Press.

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Steven Gaines is the best-selling co-author (with Peter Brown) of *The Love You Make: An Insider's Story of the Beatles*, published by Macmillan in 1983. Mr. Gaines surveyed the pop culture scene from his post as *Top of the Pop* columnist of the *New York Sunday News* from 1973 to 1978. His news-breaking journalism, celebrity profiles and entertainment articles have appeared in numerous periodicals, including *New York*, *Paris Match*, *Melody Maker* (for which he was American correspondent), and *Playgirl*. His other books include *Marjoe*, the biography of evangelist Marjoe Gortner; *Me, Alice*, the biography of rock star Alice Cooper; and the novels *Discotheque*, *Another Runner in the Night* and the best-selling book *The Club*. He will visit the UK for publication.

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